

## JOURNAL

FALL 1992

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## Prayer Service

for the Deceased Members of  
Sacred Dance Guild, Festival '92by Sr. Barbara Eppich, OSU  
and Sr. Margaret Marszal, HM

As we come to this resting point, it is fitting to offer benediction for ourselves and all those others that the dance might continue. As we pause both to give and receive blessing, let us imagine the voices of millions chanting with love and tenderness as well as with a power that crosses continents and centuries. Let us imagine a benediction that goes beyond race and religion. Let us imagine a benediction between poor and wealthy, weak and strong, weary and well rested. And let us pray the benediction heals and restores a bruised, broken, and battered world as we sing:

May the Spirit of the Dance be with you.

May the Spirit of Awakening touch you, that you in turn may touch one another, in your celebrations and your woundedness, in your going out and your return.

May the Spirit of Dis-Covering find you, that you in turn may find one another, in your listening and remembering, in your brokenness and your connection.

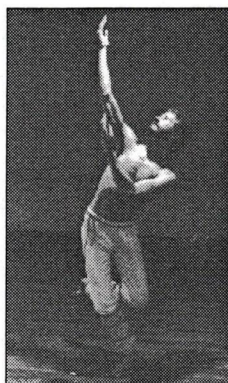
May the Spirit of Creating fashion you, that you in turn may fashion one another, in sensitivity and in gentleness, in artistry and awe.

May the Spirit of Dwelling quiet you, that you in turn may be quiet resting places for one another, in the desert and the garden in the city and at home.

May the Spirit of Nourishing feed you, that you in turn may feed one another, in your hungers and your yearnings, in your neediness and your losses.

May the Spirit of Traditioning inspire you, that you in turn may inspire one another, as lovers and teachers, as mentors and models.

May the Spirit of Transforming re-create you, that you in turn may give new life to one another, and to all of Earth's creatures, and to the Earth itself. (From "A Benediction", *Dance of the Spirit: The Seven Steps of Women's Spirituality* by Maria Harris, p. 204-205)

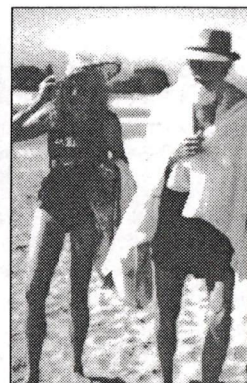


Regina Drew

Lee Brunner



Ruth Rayton Ford

Teresina and  
Joseph Havens

## In Memoriam

LEE BRUNNER

Dec. 27, 1950 - June 11, 1992

by Rev. Nancy Roth

I have just received a cardboard box in the mail with contents which feels like a sacrament: "an outward and visible sign of an inward and spiritual grace." The grace? It is the memory of my dancing and praying friendship with Lee Brunner. Because many of the members of the Sacred Dance Guild knew and loved Lee, through his performances, workshops and

continued on page 2

## A Vision of Teresina

by Linda Lincoln

In a dance studio where one usually sees young, strong, finely-tuned bodies, I saw a spirit. I saw a spirit strong, shaped by age; I saw skin wrinkled and etched with experience. A fire burned within this body. I saw its spark in her eyes. The fire of her spirit burned bright, then white as the body was consumed. The fire danced out of the body and into the universe. I no longer see the body, but I see the spirit everywhere.

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classes both in New York and in the SDG Festivals in Bronxville, Cleveland and Portland, I would like to share my own inheritance of memories, hoping that it will enable you, too, to remember with gratitude the times when Lee's life touched yours.

The box, sent to me by Lee's companion of seventeen years, Robert Yesselman, contains the audiotapes which Lee and I have shared in teaching and dancing together.

They evoke for me our first meeting. I was spending several days at Holy Cross Monastery, where I was the program coordinator, beginning to build a program there for both body and spirit. My husband had pointed out to me an article in the General Seminary News about a Franciscan who was a dancer, and I had been trying to meet this Franciscan, going so far as to accost several Franciscans attending a recent diocesan service at the Cathedral of St. John the Divine with the query, "Are *you* the dancer? Are *you* the dancer?" One morning at Matins, there he was: tall, vigorous, smiling, in a rough brown habit. After breakfast, I beckoned him into the little side room where talking was allowed. "I am Nancy Roth." I will never forget the way his face lit up: "Ever since I have read your article on 'The Breath of God' I have been trying to meet you!" It seemed that he had recognized in my article a kindred spirit and kindred outlook on religion.

I heard the first of Lee's tapes that evening in the monastery crypt, where Lee demonstrated his system of "contemplative movement" and I shared with him my own ways of joining dance movement and prayer. In the flickering light of a single candle, our mutual vocation to explore sacred dance was illuminated.

Lee was at Holy Cross to make a decision: whether to continue as a Franciscan or to continue to dance, a decision which had been made necessary by a change of leadership in his Order. He had danced with the Charleston Ballet, the Louisville Ballet, and the American Ballet Theatre. He had left the world of theatrical performance in order to turn to a deeper exploration of the meaning of prayer and of movement. I was newly ordained in the Episcopal Church. My background included ballet training and years of teaching creative movement to young children, and I was at the beginning of a ministry of teaching about spirituality, especially as experienced through the body and through the arts.

Our meeting gave us both courage to continue on our paths, which were to join, to diverge, and to cross again and again, in a continuing pattern of give and take which enhanced the work of us both. I had been teaching "Christian Yoga"; I asked Lee to teach Tai Chi to the Holy Cross

Elderhostel program. Later, we alternated Yoga and Tai Chi in noon-day session at Trinity Church, Wall Street, the parish with which I was affiliated.

At Trinity, we also taught dance courses exploring various themes — including an *exegesis-in-movement* of the Nicene Creed! — and joined with artists and musicians in exploring the prayer of individual mystics, such as Hildegard of Bingen, Teresa of Avila, and John of the Cross, through the arts. Perhaps because I am a woman, and Lee is a man, our classes and workshops were always attended by both men and women. We worked spontaneously; our mutual love of the Christian mystical tradition blossomed quite naturally into dance, and usually the Spirit moved between us and amongst us as a powerful catalyst.

Lee was much loved by the children at Trinity, with whom we regularly worked in Sunday workshops which often included adults as well. I will never forget that happy Pied Piper followed by a crowd of children with palms, or waving blue chiffon scarves in the creation story, or crawling like the wolf of Bubbio during a St. Francis celebration. When we met for a workshop, each of us would bring an assortment of audiotapes — Messiaen, Taizé, Bach, plainchant, native American song — and the choice was effortless, because we had the same taste in music.

The box of audiotapes brought back memories, also, of our "performances," which were not really performances but danced meditations which we shared with others. I would not have had the courage to have danced alone at Holy Cross Monastery, but not long after we met, Lee and I danced the Stations of the Cross on a Good Friday. As the prayers for the Way of the Cross were said in a hallway leading to the chapel, we stationed ourselves at the end of the hallway, slowly moving into the pose depicting each event — a kind of human bas-relief. Then we led the congregation into the Chapel where we improvised (with much help, I am sure, from the Holy Spirit) from "pose" to "pose", ending with a Pietá — Christ's head in Mary's lap. We danced Francis and Clare, John of the Cross and Teresa. And we danced the Good Friday Stations several times again, once as my preaching contribution to the Three Hours Service at Trinity Church, Wall Street. (I had asked the vicar, "May I dance my sermon?" and the answer had been affirmative — a first in Trinity history, I imagine.) Our final dancing moments were for the Environmental Sabbath, 1990, when we danced with many friends and students at St. Paul's Chapel, Fulton Street, in an interpretation of St. Francis' Cantic of the Sun, with my husband playing the organ. I still see Lee swirling with yards of golden fabric, as strong Brother Sun, solar

energy personified.

When the director of Manhattan Plaza, a performing artists' residential complex in midtown, proposed that the health club there initiate a program of holistic health, Lee was the natural person for the job of program director. During the past few years, our paths crossed often at Manhattan Plaza as well as at Trinity, for I taught a weekly meditation class and sometimes participated in Lee's program. When I moved to Ohio in 1991, I placed the meditation class in Lee's capable hands, and he was much loved by the group.

As I was writing *A New Christian Yoga*, my illustrator Sister Susan John Mangam needed models for the drawings. Lee and I spent a weekend at Susan's retreat in the Catskills, laughing and posing as she photographed and drew. The results in the book are a wonderfully androgynous blend of Nancy and Lee.

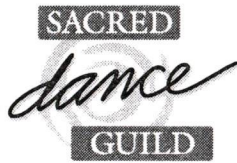
Susan and I are working on another book, *Organic Prayers, A Book of Meditation about the Earth*, which we decided long ago to dedicate to our friend. Lee was a happy child of Mother Earth, with an incredible affinity for friendship with her other creatures. Fortunately, I had finished the first draft before Lee died; he took the manuscript, along with Susan's lovely drawings, to Hawaii in February — his last trip. But he was already losing ground and found reading difficult. I like to think that his eyesight is keen once again, and that he is helping me as I put the finishing touches on "his book".

I was privileged to visit Lee five days before he died. He was very weak, but he was richly *alive* within, and his smile had not been extinguished. During the course of my visit, Lee wished to be propped up with extra pillows behind him for ease of breathing, but the nurse's aide and I were not strong enough to move his inert body high enough. In order to raise his upper body, I sat on the bed behind him, with a pillow on my lap. As I looked down, I remembered.

We had done this before. It was our last pose. It was the Pietá.

*Lee's Requiem was held at Holy Cross Monastery on June 15, 1992. A Memorial Service was held for him in the Ellington Room at Manhattan Plaza, 400 West 43rd Street, New York City on October 1 at 7 p.m. Those who would like to contribute something in his memory may make donations to the Manhattan Plaza AIDS Project, 400 West 43rd St., New York, NY 10036 or to Lee's Chapel, Holy Cross Monastery, West Park, NY 12493. Anyone who would like to be informed when the book in his memory is published (early 1993) may contact me: The Rev. Nancy Roth, 330 Morgan Street, Oberlin, OH 44074.*





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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/ region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale IL 62901.

## In This Issue

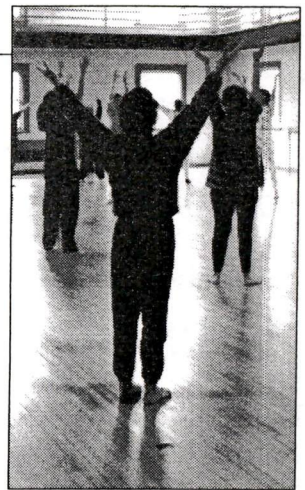
Memorial.....	1
Lee Brunner .....	1
Teresina .....	1
Festival '93 .....	1
Presidents Message.....	3
Editorial.....	4

#### Did We Discover New Worlds Within & Without

Festival Reflections by Sally Moravitz .....	4
Continue to Reach; Greatly Push by Doreen Miller.....	5
Avodah's Workshop by Jo Ann Huff.....	5
Developing Dance Courses/Endowments at Seminaries by Doug Adams .....	6
Technique — Entry Level — Bruce Stewart by Kay Troxell .....	6
From the Breath to the Movement by Gerthenia Burns .....	7
Summer Dance at PSR by Toni' Intravaia .....	7
World Dance Alliance Born .....	7
Letters to the Editor.....	8
In Remembrance and Service .....	8
Reclaiming the Power of Dance .....	9
Chapter Officers .....	9
Video Tape Order Blank .....	9
Sacred Dance Activities .....	10
Dues Increase Imminent Ballot.....	10
Memos from the Annual Board Meeting .....	11
Calendar of Dance Workshops.....	12

Journal Contributors: Toni' Intravaia, Editor- Joann Flanigan, Editorial Staff; Sally Moravitz, Doreen Miller, Gerthenia Burns, Jo Ann Huff, Kay Troxell, Doug Adams

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## President's Message

Wow!!! What a Festival!!! As summer turns into fall, the memories of our time together in Alexandria in June linger in my mind: the warm Southern hospitality and the enthusiastic fun of dancing together on opening night; the spirited, almost compelling drumbeat of KanKouran and the graceful beauty of Avodah; Phil and Cynthia's lively improvisation and Bruce Stewart's moving performance; a visitation by dragonflies during morning worship service and Leah Mann's delightful dream-sharing....What a joy it was to meet Erika Thimey in person, to witness — through her time with us — her impact on the history of sacred dance. And then to experience her choreographed pieces exquisitely presented by Sandra Kammann's dance company during the closing liturgy — it was truly a sacred moment for the Guild.

The lovely campus of the Episcopal High School was the perfect setting — thank you, Kathleen Kline-Chessan! Sally

Moravitz did a great job at registering and settling us in. For the entire week, Festival '92 lived up to its name: "Discovering New Worlds Within and Without." The classes, sharings and workshops were so diverse — from Joceile Nordwall's aquatic classes to Diane Apostolos-Cappadona's lectures. And the worship services gave us the opportunity to experience so many different ways of approaching the Sacred through dance, that we found ourselves reaching across barriers within ourselves and between one another. There was lot's of fun, too, in the sightseeing, the trips to Old Alexandria and Washington, D.C... it was a joyful, inspiring week, and the Potomac chapter, Anne Slesinger and the entire Festival Committee deserve a great round of applause and much thanks from all who were blessed to be there. We missed those who couldn't be with us, but look forward to seeing all of you at Festival '93 at Pacific School of Religion in Berkeley.

In looking back on the great success of Festival '92 and forward to next year's Festival, I am even more deeply aware of the talent and commitment to dance that enlivens and enriches the Guild. I would like to thank especially Sr. Margaret Marszal, Vice-President, and Marilyn Freas, Recording Secretary, as they leave office, for all their hard work and many contributions as members of the Guild's Executive Board. I also want to offer my thanks and a big welcome to Sr. Mary Jane Vovk as our new Recording Secretary, Ann Blessin as our new Vice President; Diane Gulian, not only for lots of fun at Festival, but also for taking on the position of Pamphlet Chairperson; and Kathleen Henry as our new Directory Editor.

It is because of the dedication of dancers like all of you that I keep on dancing....



# Editorial

"Did We Discover New Worlds Within and Without". Yes we did. My only wish was that all of the SDG members could have participated. With that in mind, perhaps the *Journal* will help bring some hint of it all to you.

Although my "job" is to report on any event I attend, this time I took out a few hours to take classes. I think some of the members did not know I could move, since my main association is the *Journal*.

You will note many items in this issue that are both interesting and very important: There is a section that you should vote on for revisal of dues and that you should order, if desired, videos. Our cover page is the Memorial to four SDG members whom we mourn: Regina Drew, Lee Brunner, Teresina Havens, and Ruth Rayton Ford. Each person contributed to what makes the Sacred Dance Guild. In our Spring issue we carried tributes to Ruth and Teresina. And we honored all four at the Festival Annual Meeting and Banquet on June 24, 1992 with Sister Barbara Eppich, OSU and Sister Margaret Marszal, H.M. leading a service of benediction. There was an addition to our list of Honorary Members, Connie Fisher, deceased. There is the ad for the Bibliography which would make a gift for

one's church, college, or community library. There are articles in this *Journal* on Memorial Endowment Funds; they are needed.

Perhaps a good theme for the Winter Issue would be "Meanderings Remembering". That would be good because as I spent time at the Festival, there were many youthful members that perhaps have not heard from our founders, our SDG heritage. Where are these people and what are they doing? Judith Andersen, Charlotte Wright, Lynn Sherwood, Martha Yates. Do send in your articles to cover this theme.

If any of you attending Festival '92 would like a copy of Festival attendees "Discovering New Friends", write Sally Moravitz, 2268 Providence St., Falls Church, VA 22043 and enclose an addressed stamped #10 business envelope.

In the Spring Issue of the *Journal* we carried the following:

"Need Money to Attend Festival '92? Why not ask your local churches, parishes, community organizations where you have danced or taught to sponsor you. Any amount would help and you might be surprised at their generosity." That could apply to any Festival and perhaps this is a good time to start preparing for the

Festival '93 to be held in California.

The new Directory will be forthcoming very, very soon, but there will be no listing of Workshop Leaders, Dance Choirs, and Additional Talents. Therefore, it is suggested that those who would like to advertise, do so in the *Journal*. Business card ads are \$40.00 for one issue and \$95 for 3 issues. For other types of ads, look at the "Advertise in the *Journal*" box in this *Journal*. This will not only benefit you but the SDG membership as a whole.

I continue the process of *And We Have Danced Volume II*. Continue to send in pictures and material you may have that can be added. The years covered are from 1972 to 1992. And I am happy to report I have made purchase of Macintosh computer which should make all the work easier (I hope!).

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Note deadlines of August 15, November 15, and March 15.

Welcome to another year of Sacred Dance.

## DID WE DISCOVER NEW WORLDS WITHIN AND WITHOUT?

### Festival Reflections

Sally Moravitz, Registrar Festival '92

Mary Jane Wolbers  
and Sally Moravitz at  
Festival '92

And we shall have a FESTIVAL... and they will come... and DANCE... and share experience the new and savor the old... make new friends and for some have joyous reunions. What a wonderful name for our gathering. As I started to write this, I wondered how this name came to be. According to Carlynn Reed in *And We Have Danced*, it was called an "Institute" until 1978 when the 20th birthday celebration was called a "Festival".

Everyone who has ever been involved in hosting a Festival knows that at times the going gets rough. When that would happen and frustration would set in — I would recall special memories of past Festivals and they are numerous. I attended "And the Earth Shall Dance" Denver '88, as a member of less than a year, to have morning stretch with a view of the Rockies, Dr. Harvey's wonderful lectures,

Cynthia's "Ain't nobody nothing without God," Day Star, Anke Koster and Sally Tripp, studying with Connie Fisher and in 90 degrees never being able to find a drink machine that worked. I have yellow Rocky Mountain wild flowers in Virginia grown from seeds I gathered behind the dining hall.

In Cleveland '89 we "Came to the Water" and Betsy Beckman had buckets and bowls full of it. There was Edna Duffy and Gospel!, Brother Joseph when we got to sing while dancing, and choreography from a minister — Dana Schlegel. I can still see Pam charging, yelling and waving her arms at the great monster of an earth mover as it began to take over our space and tranquil Tai Chi Class. That pair from Atlanta, Leah Nann and Dana Marschalk, impressed us all that year and the Festival '92 bug bit Anne Slesinger and Judy Hollinsworth.



A "Journey" cross country to Susan Cole and Portland '90. So many visual and sensory treasures from the great northwest, dancing around the Totem, experiencing Carla DeSola, our final flowing movements with Lee Brunner, Kimberly Dye's patient acceptance of her teaching spaces and that wonderful Buddy Banz class. A special strength from Lotus



Howard to help me in the following year and finding Blair Bickford after 20 odd years. I must mention the superb food — good thing we had to walk a lot or we would have waddled home.

We went to Chicago to "Celebrate Diversity" in '91 and really got to know each other on the busses and in Cynthia and Phil's contact improv. With Carolyn Dietering's gentle strength an interesting contrast and then there was "MY" bear. He was the nicest bear of all, so nice to hug and so ready to be held by others — what a wonderful closing service we had. And speaking of hugs, that special one that Jane Siarny gave me in the parking lot as I was leaving was for strength for this year. Best of all was the experience of being a part of Leah Mann's sharing titled "Living, Moving, Being."

Discovering New Worlds started early for Festival '92 hosts — worlds of international finance, postal service, printing, contracts and showers. I'm thankful for my roommate Barbara MacFarquhar's giggle, "Movin' in the Spirit," Virginia Chapman and Marie Loeffler's help, our chapter members from the Norfolk area, the weather and Cynthia's final service with Erika Thimey's pieces done so beautifully by Sandra Kammann and her dancers. We had 128 full and part-timers, plus husbands, guests, faculty, performers and the children. It was fun getting to know some of you Soooo well!

So what makes a Festival? A song my children's choir sang comes to mind with a word change.

You are the Festival!!

I am the Festival!

We are the Festival together.

When all is said and done - it is the touching of each other's lives through the medium in which we have chosen to express our faith. It is necessary to provide a physical space in which to be housed, fed and gather for learning and worship. The facilitators must be found to guide and give us the tools with which to work. Once these are in place — The Festival comes. Ah, the coming! From so many places, in so many ways and at so many different times. These many unique individuals gather and it is FESTIVAL! And then the real world begins to call and the going begins to happen as it began — to many places, in many ways and at many different times. Hopefully in leaving you are tired but yet refreshed.

Thank you for coming!

YOU are the FESTIVAL!

## Continue to Reach; Gently Push

by Doreen Miller

**Y**ou have found your comfortable level of work within the world of sacred dance. It gives you great joy and peace to be able to express yourself to and for your God through this form of worship. You sometimes devote hours to thinking about and creating movement for this religious art form.... No wonder you often feel your spirit soaring, your body full of well being, and overall satisfaction for being able to reach deeply into prayer through your movement.

Why then, do we attend sacred dance workshops and still hear people relate their experiences of discouragement in how their sacred dance work is not accepted in their home church? I personally feel professional disappointment when I hear this, as I have a fear that we will eventually lose these good people who have stepped forward to "discover their own new worlds within and without."

In the 1950's, I started to channel all of my work of music, dance and drama into sacred dance, and have kept ever constant in my pursuing this meaningful form of worship. Over the years, I have "lived through all of the above", and eventually came to an important conclusion that might help others. That is: remember your congregations.

Don't be afraid to let your congregations be your gauge as you begin to establish yourself in your church with your sacred dance. Remember them when you begin to develop your interpretations of the scriptures, striving to choose movement that you are confident will further their understanding of the words. Remember them when you create movement for a joyful anthem that makes them respond with a knowing smile instead of a questioning frown. Make it possible for them to relate to whatever religious mood you are portraying by not over-complicating your presentation. Is the apparel that you or your dancers are wearing for a particular worship service so outstanding that it blots out concentration on the sacred interpretation for your congregation? Is it liturgical in any way? Often remind yourself about the prevailing attitude of the particular congregation for which you are presenting, is it traditional or contemporary? Is it constantly changing and can you adjust to the changes? Do you include your clergy in your concerns and planning of sacred dance for your congregations, especially if this is a completely new form

of worship for them?

These are but a few examples of some very basic considerations that congregations have taught me over the years. I strongly believe that if we remember our congregations, they, in turn, will help us build a solid foundation for the acceptance of sacred dance in churches and still not stifle our creativity. Once this foundation is laid, you can then start reaching further and pushing gently with your ideas on sacred dance in church. Time and patience, persistence and flexibility.

Even as I choreographed and planned for my liturgical dance tour of Midwestern states this last month of May, I kept the "basics" in mind, even after all of these years! Each church and seminary in which I presented, was different from the other, different in attitudes, clergy, buildings, music and other arts, and yes, congregations. Each gave me a challenge to try to help them understand an art form that was new within their church. Whether this skill to sense the feelings of your congregation is already a natural for you or must be cultivated and worked on, it is always an important fundamental consideration. If we, as leaders in sacred dance, are to continue to convince congregations that this historical form of worship can still add a worthwhile and meaningful dimension to their spiritual life, we must be aware of their feelings from the very beginning. Then we will not turn them off before we really get started.

## Avodah's Workshop

by JoAnn Huff

**A**VODAH's Interfaith Experiential Workshop took us through guided communal improvisations, or embodiments of prayer, based upon Judeo-Christian practices of the 1st Century A.D. JoAnne Tucker and Linda Kent alternately directed explorations of patterns taken from such stimuli as rabbinical bowing and blessing of the prayer shawl, the shape of the cross and of Hebrew letters, the cleansing effect of water, and activities of zealots, new believers and those resisting change in worship. The class culminated in a large group choreography to the poem, "And then... all will live in harmony and everywhere will be called Eden once again."



## Developing Dance Courses and Endowments at Seminaries

By Doug Adams

During the current recession, we are seeing dance and music and art courses being eliminated from the budgets of many colleges and high schools. Such cuts convince me even more of the importance of having Endowments for Dance courses at seminaries. Our extensive number of sacred dance courses continue to be offered at Pacific School of Religion because we have built two dance endowment funds: "The Margaret Taylor Endowment for Dance" at Pacific School of Religion and "The Carla DeSola and Doug Adams Endowment for Dance" at the Center for the Arts, Religion, and Education: C.A.R.E. As courses in other fields were eliminated in recent budget cuts at the seminaries, these endowment funds made it possible to continue the dance course offerings and even increase them!

I thank Sacred Dance Guild members who have given to these endowment funds to assure that future religious leaders will be trained in sacred dance during their formative years in seminary; and I encourage the establishment of such endowments at seminaries across the country as well as your continued giving to these two dance endowments. The Taylor Dance Endowment at PSR has now grown to over \$60,000. Our goal is to increase it to \$100,000. That Taylor Endowment makes possible the sacred dance courses at PSR. This coming year, PSR will offer Carla DeSola's fall semester course entitled "Introduction to Liturgical Dance," her January 19-23, 1993 short course entitled "A Time to Dance," and her direction both fall and spring semesters of the PSR/GTU Community Dancers as well as her summer courses. The Taylor Endowment will also make possible Cynthia Winton-Henry's spring semester dance course: "Theokinetics." All courses are for graduate academic credit. The DeSola/Adams Endowment at C.A.R.E. has now grown to over \$32,000 and makes possible two additional courses by Carla DeSola: in the fall semester "Dance and the Art of Peacemaking," and in spring semester "Sacred Dance for Healing." The Endowment at C.A.R.E. also supports some of Carla DeSola's additional sacred dance work. Our goal is to increase this Endowment to one million dollars and a full-time faculty position.

I ask for your continued giving to these Endowment Funds to help increase sacred dance. With nine seminaries (three Catholic and six Protestant of all denominations) and the Center for Jewish Studies and the Center for Orthodox Studies here, each year these course offerings inform over a thousand future religious leaders being trained here and the many additional clergy and laity who come in January or summer. We will be able to reach even more of these religious leaders as we have larger sacred dance endowments to be able to offer more courses. Send your tax

deductible contributions as follows: For the Taylor Dance Endowment make out checks to "PSR Taylor Dance Endowment" and send them to Dr. Doug Adams, PSR, 1798 Scenic Avenue, Berkeley, CA 94709. For the "DeSola/Adams Dance Endowment" make out checks to "Center for the Arts, Religion, and Education" and send them to Dr. Doug Adams, Center for the Arts, Religion, and Education, 6226 Bernhard Ave., Richmond, CA 94805. Consider gifts now as well as a bequest in your will so sacred dance continues to be supported and grow.

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## Technique—Entry Level—Bruce Stewart

by Kay Troxell

Although "technique" implies only body work, Bruce Stewart easily moved into creativity after gently warming up our physical bodies. "Entry Level" meant that each participant ENTERED into a cumulative experience that connected body, mind and spirit. We learned that each person's movement offering could produce a dance that we could then change by adding different emotions. We found that by moving to six action verbs, we could make a dance. We stepped together in unity and trust with our eyes closed, and we discovered that parts of a building's architecture could inspire a dance. Bruce taught us to be attentive to who we are and where we are.

---

With Ron at Festival '92





## From the Breath to the Movement

by Gerthenia Burns

The following is a summary of notes taken from a brief interview with Gwen Meng, dance instructor, for technique, Modern II, Humphrey/Limon on June 26, 1992 at the National Sacred Dance Guild Festival '92. The Humphrey/Limon technique emphasizes breathing — breath is the initiator of movement and fall/recovery. The student is coached in learning to play with the senses of gravity.

The session began with a breathing exercise — slow fluid movements, flowing into a combination of arm, feet and body movements — leading into a series of rhythmic movements from a standing position to moving across the floor in a choreographed pattern of movements, individually and in groups.

Gwen's skill in directing those of us who attended daily was handled with patience and encouragement while bringing those easily into the group who were attending the session for the first time. Time was given for each group to introduce themselves and "briefly bond"; this added unity and solidarity to the experience of performing a newly learned move-

ment. Throughout the class, time was given to relax the muscles, the back and "shake it out". Gwen made an effort to learn the names of the members of the class and took time to answer questions and for "rehearsal" of the movement. We experienced a different point of view by Gwen's encouraging us to move around the dance studio. She provided individual assistance in learning and completing the movements with deliberation and humor.

A time to cool down was given at the end of each session, combined with an individual meditative improvisation, centering and ending with a stretch. I had a feeling of accomplishment at the end of each session. We worked hard, without feeling forced. This was a thoroughly enjoyable technique class and I found Gwen to be an excellent teacher, director and dancer.

Our last session of the week ended in a circle prayer with each person going into the center of the circle to lift up individual petitions and receiving the prayers and the healing touch of the group by the laying on of hands. AND WE DANCE!

## Summer Dance at Pacific School of Religion

by Toni' Intravaia

From July 20-24 "Experiencing Spirituality Through Music & Movement" was led by Robert Maynord and Doug Adams. This workshop explored how music embodies spirituality in liturgy, education, and prayer life with particular attention to the use of chant which incorporates drums, stringed instruments, the human voice, and dance. Ways of bringing the Psalms to life were experienced from biblical, historical, and contemporary perspectives.

From July 13-17 "Develop Eyes That See" was led by Doug Adams, Joan Carter, Nancy Chinn, Jane Dillensberger, Tina Heck, Jo Milgrom, and Rod Pattenden. This workshop shared many ways visual arts make memorable worship and education to aid churches in communicating good news more widely and deeply with all age groups. Included were ways to increase the use of artistic gifts individually and the visual arts of others in the church and community.

From July 27-31 "Men, Youth, and Women Creating Dance and the Church" was led by Doug Adams, Carla DeSola, Scott Galuteria, Katharine Harts, Dan Johnson, Leah Mann, Michael Mansfield, Phil Porter and Cynthia Winton-Henry. This week celebrated the particular creativity and spirituality of men, of youth and of women. In depth workshops with PSR and guest faculty, daily chapels, evening performances, opportunities to share dances, and special interest workshops were oriented to people of all levels of ability and interest.

From August 3-7 "The Spirit Moves: Sacred Dance" was led by Carla DeSola. Participants had an intensive week of dance, prayer and reflection. Each day began with meditation and a technical warm-up. Following that were the creations of simple and more complex dance studies based on scripture and personal prayer. Each person discovered how reflection deepens one's understanding of his or her unique spiritual and theological development and how that helps shape dance in community life.

## World Dance Alliance is Born

by Mary Jane Wolbers

The World Dance Alliance was founded in July 1990 at the International Dance Conference in Hong Kong. The alliance aims to be a primary representative for dance, devoted to the support and preservation of all kinds of dance, with membership open to organizations and individuals worldwide. With centers in three of the world's major cities — Paris, New York, and Hong Kong — the alliance also hopes to foster greater awareness of dance issues throughout the world and greater collaboration between its various dance communities.

Organizers of the alliance are soliciting information about organizations and events worldwide, in order to develop a calendar of events, a newsletter, and a directory of world dance organizations. Other primary tasks include developing a set of goals, studying the organizational structure of existing non-dance organizations to determine their potential value as

prototypes to the alliance, and meeting with existing national organizations to discover their needs.

All interested parties are encouraged to contact the alliance to submit information and offer suggestions for future activities. For information, please contact the appropriate individual and center as follows: Americas: Genevieve Oswald, c/o Dance Magazine, 33 W. 60th Street, New York, NY 10023, USA, FAX (212) 956-6487; Asia: Carl Wolz, Hong Kong Academy of Performing Arts, One Gloucester Road, Wanchai, Hong Kong, FAX 852-865-4372; Europe & Africa: Jochen Schmidt, Barmer Strasse 19, D-4000 Dusseldorf, Germany, FAX 0211-57-21-14.

The World Dance Alliance will meet in Japan in 1993. Information concerning the JADE '93 conference in Tokyo and Akita (August 1-11, 1993) is available from above named representatives.



# In Remembrance and Service

by Mary Jane Wolbers

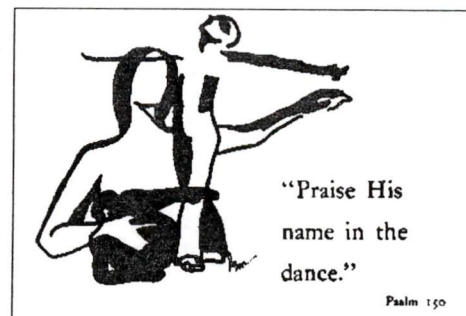
The Memorial Endowment Fund of the Sacred Dance Guild was established in memory of Ruby Henderson, a dear friend from my early days of involvement with the Guild. More recently, two other valued friends, Virginia Lucke and Robert Storer, have gone to join Ruby's celestial dance and have been added to the list of those memorialized by this Fund. My regular contributions to the Endowment are a tribute to these treasured members and a means of supporting the scholarships it makes possible. (Ed. note: Since this was written there are others who are part of this Fund.)

Over the years, my personal donations have been augmented by fund-raisers, Silver Teas, and a variety of volunteer dance services (leadership training, choreography workshop consultations, performances). My choirs and I do not accept reimbursement for services; any gifts we receive beyond expenses incurred go to the Guild's Memorial Endowment Fund.

Such sources are always welcome, but by nature have not been consistent enough to satisfy my commitment to the cause.

In 1974, I decided to initiate a project which would be on-going and guarantee a source of funding for my gifts to the Endowment. With the help of an artist, I had notecards designed, printed and made available for purchase by anyone wanting them. The cost of printing and mailing is deducted from payments received; the balance goes to the Fund. (The design by Rhonda R. Rosenblatt is for my exclusive use. It may not be copied or reproduced without penalty of copyright violation.)

The notecards are printed on fine quality white stock and come with matching envelopes. The design is printed in purple, the inside is blank. Artistic credit and "designed for the Memorial Endowment Fund of the Sacred Dance Guild" are inscribed on the back. They are sold in sets of 10. For use in large quantities as Christmas and Easter cards, wedding invi-



tations or other special events, advance notice is advised. (Ed. note: Write to Mary Jane for details.)

I appreciate the opportunity to remember the past and enliven the future by contributing to the Fund. The visions of Ruby, Virginia, and Bob will be sustained by those whose work is enabled through Guild scholarships. Others who feel equally committed are encouraged to devise plans which will enable them to contribute to the Fund, be it out of savings, fund-raisers, and/or estate planning.

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**Resources in Sacred Dance** is a starting point for students, teachers, clergy, dancers and lay persons who want to know more about dance and movement as it is used in relation to worship. It is a "must" for those not only interested in sacred dance, but also in related fields of study.

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Attn. Kathryn Mihelick  
2292 Lynnwood Dr.  
Stow, Ohio 44224

## LETTERS TO THE EDITOR

From Mary Jane Wolbers, Pennsylvania,

Guild member Linda Kahn-Seaton has a noteworthy article in the current issue of *Glory*, a publication devoted to contemporary arts and Christian response. (*Glory*, Wisconsin Lutheran College, 8830 West Bluemound Road, Milwaukee, WI 53226.)

An article in the Easton (PA) Express-Times of March 13, 1992 chronicles the on-going Dances of Universal Peace sessions held by Guild member Alice Rader. They are held monthly at The Church of the Mediator in Allentown, PA.

Bill Evans writes in N.D.A.'s *Spotlight on Dance*, "I detect a spiritual emptiness in our nation today, and dance performance for me has always been primarily a spiritual activity — a way of affirming and celebrating the life force". Similar comments are made in point and at conferences I attend. Considerable attention was focused on the spirituality of Mary Wigman at the retrospective conference on Wigman's life and works which convened at the University of Wisconsin, the "emptiness" of much of today's dance was noted.

The American Dance Therapy Association will hold its annual conference at the Columbia Inn, Columbia, Maryland from October 15-18, 1992. Information is available from ADTA, 2000 Century Plaza Suite 108, Columbia, MD 21044. Guild members who are concerned with the therapeutic aspects of dance would do

well to keep abreast of ADTA events and publications. The 1991 Conference "Shadow and Light: Moving Toward Wholeness", included meetings devoted to the sacred aspects of dance therapy (ritual, liturgical/sacred dance, transpersonal, shamanism). Copies of the ADTA Conference Proceedings 1991 are available from the Columbia, MD office.

Dear Sacred Dance Guild Members:

There have been several inquiries made about insurance coverage for Sacred Dance Guild sponsored events. It is important for you to know that we do have coverage with an insurance carrier but there are certain procedures that must be followed in order to be covered.

If you are having a dance workshop or event and want to be covered under the Sacred Dance Guild, you must first inform the national Program Director, Anne Slesinger, six weeks prior to the event. Anne will then confirm your coverage and send you a photocopy of the insurance policy. The Sacred Dance Guild must be mentioned in the advertising for the event. For example: "Sponsored by \_\_\_\_\_, Co-sponsored by the Sacred Dance Guild." For any further information, please contact me. I will be happy to answer your questions.

President Pam



# Reclaiming the Power of Sacred Dance

by Mary Craighill

**R**eclaiming the power of sacred dance will require a hard look at the various forms of sacred dance and practice, and the responsibilities of the leader in each of these various forms.

## First - Definitions:

By **professional**, I mean adherence to certain standards of excellence, dedication and discipline. The body has been made into a fine-tuned instrument and is maintained in that condition by daily discipline. A partial or total living through dance is, or has been, earned by long study and practice. The dancer has mastered a large vocabulary of movement.

For the **choreographer** — the craft of composition has been studied, practiced, repracticed and honed.

For the **performer** — an ability to integrate oneself into the content and context of the whole situation (the liturgy) and convey to the congregation the choreographer's own individual insight. These practitioners do not lean on formulas or stereotypes but enter directly and deeply into the mystery of the word and the experiences of life.

The **trained dancer** possesses all of the above qualities, perhaps, to an equal or a lesser degree but dance is not a first priority with him/her.

## ASPECTS OF THE SACRED DANCE

**Congregational dancing** — simple movements and gestures performed by the congregation to heighten their participation in the service. By explanation, as a starting point, these can be interpreted as extensions of the ancient postures of sitting, standing, kneeling, bowing the head, and genuflecting. Best led by a trained, but non-professional dancer, and strongly backed up by the clergy. The dance leader should have a sure understanding of what he/she is doing and why. The manner of approach should be easy and non-professional.

**Workshops** — open to all who wish to explore ways of expressing themselves religiously in movement. They should be seen as additional avenues of self-expression. Workshops may be graded according to the experience level of participants. Should be led by a trained, but not necessarily professional, dancer, who has a special interest in this work and a clear set of guiding principles for the type of material and the progression of the work he/she

presents. Showings of completed improvisations can become mini performances in a workshop setting.

On the Russian tour of the St. Mark's Dance Company, Summer 1990, we had in our repertoire a long and ugly dance called "Woe Unto Ye". It played out the greedy, vain, corrupt, and destructive sides of human nature and their inevitable consequences. It ended with a prayer for forgiveness. I was afraid to perform this dance for hospital audiences. These people were very sick (many of them lingering victims of the Chernobyl disaster) and I thought the dance would be upsetting. Our guides encouraged us to do the dance. In every case, the minute the dance ended, military clapping commenced in the auditorium and continued for a long time. In our dialogue with the audience after the performance "Woe Unto Ye" was the hands down favorite. The consensus was unanimous that the dance, coming from "fairy land" America, showed that all humanity suffered. Performing that dance was an intense religious experience for us as well as for our audience.

## Festival '92: The Video

Dear Festival '92 Participants:

The Festival '92 videotape is now ready. We have taken twelve hours of the festival and condensed it into a two hour video of highlights of the experiences we shared this summer in Alexandria.

There are excerpts of the workshops, concerts, sharings, the banquet, closing liturgy, and many other delightful moments. I know it will bring back many warm memories of Festival '92.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild. We also have a few Festival '91 videotapes of Chicago still available; please indicate on the form below which tapes you are ordering. Note: Canadian members, please add \$5.00 per check to cover bank processing fee. Thank you.

With a dancing heart,

Pam Gwozdz

Please fill out the order form below with name and address clearly printed and send with your check for \$22.95 per tape (\$19.95/video, \$3.00/shipping & packaging) to:

**Sacred Dance Guild  
Pam Gwozdz  
8240 Bellflower Rd.  
Mentor, Ohio 44060**

(Canadian orders: please add \$5.00 per check.)

### FESTIVAL VIDEO OFFER

Please send \_\_\_\_\_ copies of the Festival '92 video.

\_\_\_\_\_ copies of the Festival '91 video.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

### CHAPTER OFFICERS 1991-1992

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Sec/Treas. Manna Barnett  
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(inactive)

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Workshops. Bridget Agiopoulos  
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Sec/Tr. Judy Hollandsworth  
Rep. Joceile Nordwall  
Rest. CoChairs. Anne Slesinger  
Kathleen Kline-Chesson

#### Lakeshore (69 members)

Pres. Karen Jonas



## SACRED DANCE ACTIVITIES

### AUSTRALIA

A Conference for Contemporary Church Leadership was held July 6-10, 1992 by Hillsong at Hills Centre, Sydney. Leaders included Pat Mesiti, Brian Houston, Phil Pringle, Geoff Bullock, Barry Taylor (USA), Darlene Zscheck, David Evans, and David Holmes. Hillsong '92 offered a comprehensive Dance Programme which included Praise & Worship Dance, Contemporary Dance, and Street Jazz/Rap.

### CALIFORNIA

Jeannine Bunyan, Southern California Chapter, March 28, 1992 "Dance: Celebrate Congregations" was the theme of the Workshop presented at Los Altos United Methodist Church in Long Beach. On April 25, the Chapter presented "Dance: The Visual Voice of God IV" at the Holliston United Methodist Church in Pasadena.

Ana Perez, Sebastopol reports: The Eighteenth Annual Mendocino Woodlands Auli Camp "Peace is Every Step" was held July 24-31, 1992 with Devi Lewis, leading dance for non-dancers/fitness and Rahaman leading Karma Yoga.

InterPlay with Cynthia Winton-Henry & Phil Porter led a one week Intensive workshop August 3-8 at the First Unitarian Church in Oakland.

The Center for the Arts, Religion, and Education (CARE) reports:

**CARLA DESOLA WORKSHOP JANUARY 19-23, 1993.** Study sacred dance with Carla DeSola January 19-23, 1993 at Pacific School of Religion, Berkeley. The workshop entitled "A Time to Dance" will be held Monday through Friday from 9 a.m. to 3 p.m. For a complete description of this workshop, inquire from Dr. Carol Voisin, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709. The course may be taken for 2 (two) Continuing Education Units or for 1.5 Units Graduate Semester credit.

### CANADA

From London, Ontario: "Spirituality & Movement" was presented on May 5, 12, 19, 26 at the Medaille Program Centre, Ignatia Hall, Mount St. Joseph and "Spirituality & Movement" Intergenerational Dancing with Anna Douthright was the theme of two evening sessions of creative movement and sacred dance on April 28 and June 2nd at Christ Church, London, Ontario.

### CONNECTICUT

"Expressions of the Spirit," a festival of religion and art was held at the Mercy Center in Madison. Leaders were Carol Birch, Mary Burt, Jeannette Darius French, Ronald Ebrecht, Peg Stearn, Debbie Beleski-Brown, Emmett Brown and Alice Griffin and was moderated by Karen Josephson.

### FLORIDA

From Marsha Montgomery, Regional Director: A Sacred Dance Workshop "A Journey Through Holy Week" led by The Abba Dancers was held on March 28, 1992. The theme of this workshop was taken from Romans 12:5 "So we are one body in Christ, and every one members one of another."

Marsha Montgomery, Florida Regional Director: The Miriam Dancers presented a workshop, "Exploring Your Spiritual Self" on July 25 at First Christian Church in Ft. Lauderdale. Art Therapists Maryann Hamilton and Peggy Dunn encouraged participants to make masks of their ideal spiritual self. It was great fun and very insightful.

Liturgical dance will be taught by Marshal Montgomery one Sunday a month as part of the Christian Education program at the Cathedral Church of St. Luke in Orlando, beginning September 13, 1992.

### GEORGIA

Moving in the Spirit Performance Company presented "An Evening of Dance" June 5-7 in Atlanta. The Tour Explosion '92 of the Moving in the Spirit group included 9 cities in June and 12 cities in July and the National Blacks Arts Festival from August 5-7.

### ILLINOIS

From Karen Jonas, Lakeshore Chapter: May 31, June 28, July 26 and August 23 had an uplifting experience in "Improvisation/Interplay" with the dancers in Chicago at Links Hall Studio.

Carbondale Dance Center presented "Dances of Universal Peace" with Mary Martha Metzler at the Church of the Good Shepherd, Carbondale on June 6, 1992. The theme was "Through music and dance, toward one world, within and without."

From Maggie Kast, Lakeshore Chapter: "Echoes & Mirrors" presented new dances May 22, 23, and 24 at Links Hall Studio, Chicago.

Marion Nyman of Barrington, a new member of the SDG, sent this information: She is director of dance choirs in several Metro-Chicago area churches and has been a workshop leader in movement and dance in meditation, prayer and liturgy consultant on worship and the arts.

"Interplay" with Cynthia Winton-Henry and Phil Porter leading an "improvisational workshop and following this with performance at the Wheeling High School in Wheeling, was sponsored by the Lakeshore Chapter, in May, 1992.

### MISSOURI

Mimeograph, Church Alive!, Florissant had the 1992 Summer Workshop from June 7 through June 20 at the St. Louis Christian College, St. Louis.

Classes included: Mime Technique and Illusion, Mime Pulpit, Mime Evangelism, Mime Prophecy, Mime for the Apprentice and Journeyman, Improvisation, Dance, Creative Worship, Biblical Foundations for the arts.

### NORTH CAROLINA

Kentucky Clown Derby: The Weekend Round-up met on September 11 and 12 in Raleigh under the leadership of Dave Bartlett, Prince Puppets and Steve Brogan and among the seminars and presentations was Gospel Puppetry.

### PENNSYLVANIA

Mary Jane Wolbers reports: Ray Troxell and Dana Schlegel danced during the "Good Friday Liturgy: Third Word" on April 17, 1992 at St. James Episcopal Church in Lancaster. Their deeply moving performance of "O, Sacred Head" contributed to the service of devotion and meditation on the seven last words of the Savior from the Cross of Calvary.

Vivian Nicholl, Guild representative for the Eastern PA Chapter, presented a program "Liturgical Dance" on May 6, 1992 at the St. Matthews United Methodist Church of Valley Forge in Wayne. Mary Jane Wolbers and Cara Nicholl also were part of the service.

The Spring Sharing Workshop of the Eastern PA chapter was held on May 16, 1992 at the Paoli Methodist Church featuring the leadership of Rathryn Mihelick and Andrea Tecza, of the Leaven Dance Company from Ohio. Kathryn Mihelick and Andrea Tecza danced during the morning worship service of the First United Methodist Church, Germantown in Philadelphia on May 17, 1992. They danced to Frank's "Psalm 150" and a benediction "God Be With You 'Til We Meet Again".

## Dues Increase Imminent

After much discussion, Treasurer Sr. Barbara Eppelch and I, Carla Kramer, Membership Director, asked the Board-At-Large members at the June meeting to consider a dues increase. The current dues have been in effect for three years. Over the past two years, many changes have occurred. Our *Journal* has a new format that many members have enthusiastically embraced. It has a much more professional look that gives credence to our commitment to bring dance as a spiritual expression to a greater number of people. The new Brochure, along with the *Journal* are our most visual expressions of that commitment. Besides the *Journal* and Brochure, a logo was developed that is now used on all Sacred Dance Guild materials. It brings a sense of continuity to all that we do, being a readily recognized symbol of who we are.

Because mailing costs and banking costs have increased so much over the past several years, we also asked the Board-At-Large to restructure the dues categories. The Board approved the following dues structure to be effective on January 1, 1993:

Category	one year	two years
U.S. Membership	\$28	\$50
Canada	\$31	\$56
Overseas	\$37	\$62
Group	\$65	
Senior/Student	\$20	
Life		\$800

Your vote is needed to effect this change. Please approve this increase by signing the ballot below and mailing to :

Pam Gwozdz,  
8240 Bellflower Road,  
Mentor, OH 44060

### SACRED DANCE GUILD

## BALLOT

due by December 1, 1992

☐ Approve dues increase

☐ Not approve increase

Signature \_\_\_\_\_



## MEMOS FROM THE MINUTES

### Sacred Dance Guild Executive Board Meeting, Episcopal High School, Alexandria, Virginia June 23, 1992.

Members Present: Barbara Eppich, O.S.U., Marilyn Freas, Pam Gwozdz, JoAn Huff, Toni' Intravaia, Carla Kramer, Margaret Marszal, H.M., Kathryn Mihelick, Phil Porter Joan Sparrow, Mary Jane Wolbers, Sybil Volz, Cynthia Winton-Henry, Joann Flanigan and Annie Zahradnik.

The meeting began at 10:05 a.m. Pam welcomed the Board Members and thanked the Potomac Chapter and the Episcopal High School for hosting Festival '92. The meeting began with prayer led by Phil Porter.

The minutes were read and approved with corrections. M/Sr. Margaret. S/Toni' Intravaia. Passed.

### OLD BUSINESS

Carla Kramer moved to take the topic of non-member subscriptions to the S.D.G. *Journal* off the table. S/Sr. Margaret. Passed. By the October meeting, Carla Kramer will compile a list of names of people receiving complimentary issues and not exchanging issues and draft a clarifying letter explaining the Guild's policy. M/Mary Jane Wolbers. S/Toni' Intravaia. Passed.

Application for Regional Sacred Dance Development Grant was left tabled due to unavailable funds in the National Treasury.

### NEW BUSINESS

There will be no listing of workshop leaders and dance suppliers in the new Directory. Advertising space can be purchased in the *Journal*.

According to S.D.G. guidelines, when a chapter is inactive, determined by the Director of Regions and Chapters, existing funds will be returned to the National Treasury and can be transferred to the scholarship fund. The New England Chapter's funds of \$110.96 will be placed in the Memorial Endowment Fund as a gift. \$200.00 has been held in escrow for three years for Upper South Chapter which has been inactive. This money will be transferred to the Memorial Endowment Fund in August, 1992 per S.D.G. policy. Thus a total of \$310.96 will be added to the Memorial Endowment Fund.

Carla Kramer stated that the present \$400 Life Membership fee would result in a loss of funds to the Guild within 10-12 years. Sr. Barbara and Carla will meet to determine the increased fee for life members and foreign and Canadian membership. M/Toni' Intravaia. S/Annie Zahradnik. Passed. Pam will make an announcement at the Annual Meeting that the Executive Board is reviewing the membership dues structure and members will be asked to vote on a mail ballot.

The Board approved the appointment of Lindsey Huddleston and Sybil Volz by Pam to the By-laws Committee.

The meeting recessed until Wednesday, June 24, at 12:30 p.m. M/Joan Sparrow. S/Sr. Margaret Marszal. Passed.

The meeting reconvened at 1:00 p.m. on Wednesday, attended by Sr. Barbara Eppich, Joann Flanigan, Marilyn Freas. Pam Gwozdz, Toni' Intravaia, Carla Kramer, Sr. Margaret Marszal, Kathryn Mihelick, Dana Schlegel, Sybil Volz, Mary Jane Wolbers, and Annie Zahradnik.

Effective January 1, 1993, the following dues were determined: U.S. membership \$28 per year, \$50 for two years; Canada \$31 per year, \$56 for two years; Overseas \$37 per year, \$62 for two years; Life Membership \$800.

The \$800 life membership would be placed in a higher interest-earning account. M/Joann Flanigan. S/Annie Zahradnik. Passed.

The meeting adjourned at 1:32 p.m. M/Annie Zahradnik. S/Carla Kramer. Passed. Respectfully submitted, Marilyn Ann Freas Recording Secretary

### Sacred Dance Guild Annual Meeting, Episcopal High School, Alexandria, Virginia, June 24, 1992.

The meeting opened at 9:03 p.m. The meeting began with a memorial prayer service led by Sr. Margaret Marszal and Sr. Barbara Eppich for four members of the Guild who have died this year: Lee Brunner, Regina Drew, Ruth Ford, and Teresina Havens.

Pam Gwozdz welcomed participants to Festival '92 and publicly thanked Anne Slesinger and the Festival Committee for hosting Festival '92. Pam recognized Chapter and Regional Directors, Directors-at-large, and Past Presidents.

The minutes of the last annual meeting were read and approved with corrections. M/Sr. Margaret Marszal. S/Bruce Stewart.

A quorum was established. Ballots were distributed. Arkansas, Alaska, Mississippi, and Idaho had vacancies on the ballot. Regional and Chapter Directors are appointed for two years. The ballots were counted by Vivian Cole and Diane Gulian. 187 ballots were counted: 183 "yes" and 4 blank.

**Treasurer's Report:** The S.D.G. has \$6770.51 in the checking account excluding Memorial Endowment. The Festival '91 account is not reconciled. There is \$6,527.00 in the Memorial Endowment fund, which has earned \$303 interest. The Guild paid \$800 in scholarship money. The Annual Fund Raiser brought in \$2,000 excluding May and June. Sr. Barbara thanked all those who supported the fund raiser. Donations were also made on Membership dues. Donations in 1990-1991 were \$2224.47 and in 1992 amounted to \$2008, May and June excluded.

Expenses for the past three to four years have remained the same. \$5,000 is the minimum cost for printing the *Journal*, which previously cost \$1,300 to publish. The professional appearance of the *Journal* justifies the cost.

Sr. Barbara stated the overall financial status of the S.D.G. was good.

**Membership Director:** Carla Kramer reported there are 700 members in the S.D.G. Two renewal notices were mailed. 505 renewal notices were sent. 262 members had not yet renewed. Carla encouraged members to renew. There are 66 new members since the beginning of the year, and Carla welcomed them into the Guild. Pam thanked Carla for her efforts.

**Journal Editor:** Toni' Intravaia is going into her 22nd year as *Journal* editor. She made an appeal to members to purchase ads in the *Journal*: \$40 for one issue, \$95 for three issues, classified ads 1-10 words (\$5.00), 20 words (\$8.00), 30 words (\$13.00), and 40 words (\$17.00). Reprints can be made of *Journal* articles provided permission is obtained from Toni and the *Journal* is given credit. Toni' is compiling *And We Have Danced, Volume II*, which is a history of the Sacred Dance Guild from 1972-1992. There will be references to the *Journal* and will have 53 pages. Toni' would like pictures from various groups and Festivals from 1972-1992 for the book. Both black and white or color photos can be used and will be returned.

**Bibliography:** Kathryn Mihelick reported that all new members are entitled to a copy of the Bibliography. Members before the revision can purchase the new edition for the cost of \$5.00 plus \$2.50 if it is mailed. The Bibliography is a comprehensive publication of all titles available on sacred dance. 123 copies were sold to institutions, seminaries, colleges, etc. Approximately 38 or 39 were sold to individuals for the price of \$10 plus \$2.50 mailing charge. Flyers are available for distribution. Kay Troxell stated the Bibliography has publicized the Guild in academic computer bases, *Dance Magazine*, theology magazines, and libraries. The Bibliography is something the Guild can be proud of. Pam recognized Kay for her efforts in compiling the Bibliography.

Festival '93: Cynthia Winton-Henry invited members to Festival '93 to be hosted at Pacific School of Religion in Berkeley, California. C.E.T. credits are available as well as a Certificate of Dance Ministry. She is looking forward to seeing members at next year's Festival.

**Honorary Membership:** The Rocky Mountain Chapter requested the National Board place Connie Fisher on the Honorary Membership list dated April 9, 1990. Flyers about Connie Fisher are available.

**Directory Advertising:** There will be no listing of dance soloists or individual dance groups or workshop leaders in the new Directory because of cost. Pam encouraged members to take out ads in the *Journal*. Pam thanks Kathleen Henry for her work on the Directory.

**Pamphlet Chairperson:** Pam needs a Pamphlet Person, who would coordinate reproducing and mailing of "how-to" pamphlets. The information is already on a disk. Anyone with a computer who is interested in this position should contact Pam Gwozdz.

**Dues:** It is anticipated that a dues change will be recommended. A national mailing will be made this Fall.

**Extra Journal Issues:** Annie Zahradnik has past issues of the *Journal* which will be made available in the Festival bookstore for \$2.50 each.

The meeting adjourned at 10:08. M/Sandra Kaufmann. S/Virginia Chapman. Passed. Respectfully submitted, Marilyn Ann Freas

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1-10 words.....	\$5.00
10-20 words.....	8.00
20-30 words.....	13.00
30-40 words.....	17.00

### Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.



## CALENDAR

October 3, 1992 - Southern California Chapter Workshop, Sepulveda, CA with Carolyn Deitering as leader. Contact: Jeannine Bunyan, 9639 Langdon Ave., Sepulveda, CA 91343.

October 15-18, 1992 - The American Dance Therapy Association annual conference at the Columbia Inn, Columbia, Maryland. Contact: ADTA, 2000 Century Plaza Suite 108, Columbia, MD 21044.

October 23-25, 1992 - Niagara Falls Dance Weekend, led by Tasnim Fernandez, Saadi Neil Douglas-Klotz and Kamae A Miller. This weekend will focus on the embodiment of sacred atmosphere. Contact: Elizabeth Ferrio, 235 Danbury Rd. #14, Wilton, CT 06897.

November 14, 1992 - A day-long liturgical dance workshop offered by CREDO, Campion Renewal Center, Weston, MA entitled "Dance in Thanksgiving." Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

January 7-9, 1993 - Pat Curran is giving a lecture demonstration (CREDO) at the National Ministries Conference, Boston Park Plaza Hotel, Boston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

January 19-23, 1993 - "A Time to Dance", Pacific School of Religion, Berkeley led by Carla DeSola of the Center for the Arts, Religion and Education (CARE). Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

March 12-14, 1993 - Retreat weekend combining dance and the Enneagram at the Dover Spiritual Life Center, Dover, MA led by Kathleen Henry and Pat Curran. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

March 28, 1993 - "Were You There?" Tenebrae Service, LaSalette Shrine, Ipswich, MA with CREDO. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 8, 1993 - Day long celebration of liturgical dance with Donna LaRue, Boston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

May 14-16, 1993 - Weekend dance retreat offered by CREDO, at Campion Renewal Center, Weston, MA. Contact: Kathleen Henry, Director, 14 Rockwood St., Jamaica Plain, MA 02130.

June 11-13, 1993 - "Of, By, and For the People; How dance proclaims political ideals, ethnicity, social class, age group identification, and regional pride," the American Dance Guild Conference will be held in New York. Contact: American Dance Guild, 570 Seventh Ave., New York, NY 10018.

July 19-23, 1993 - Intensive week of InterPlay with Phil Porter & Cynthia Winton-Henry. Contact: Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 26-30, 1993 - '93 SDG Festival "Festival of Dance and Spirituality", Pacific School of Religion, Berkeley, CA. Contact: Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 1-11, 1993 - JADE '93 (Japan Asia Dance Event), in Tokyo & Akita, Japan. Theme: "Asian Dance Today - Town & Country". Contact: The Jade '93 Committee, c/o Japan Center, Pacific Basin Arts Communication, 7-3-12-5B Roppongi, Minato-Ku, Tokyo, Japan 106.

August 2-6, 1993 - A Week of Dance with Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

### Executive Board Meetings

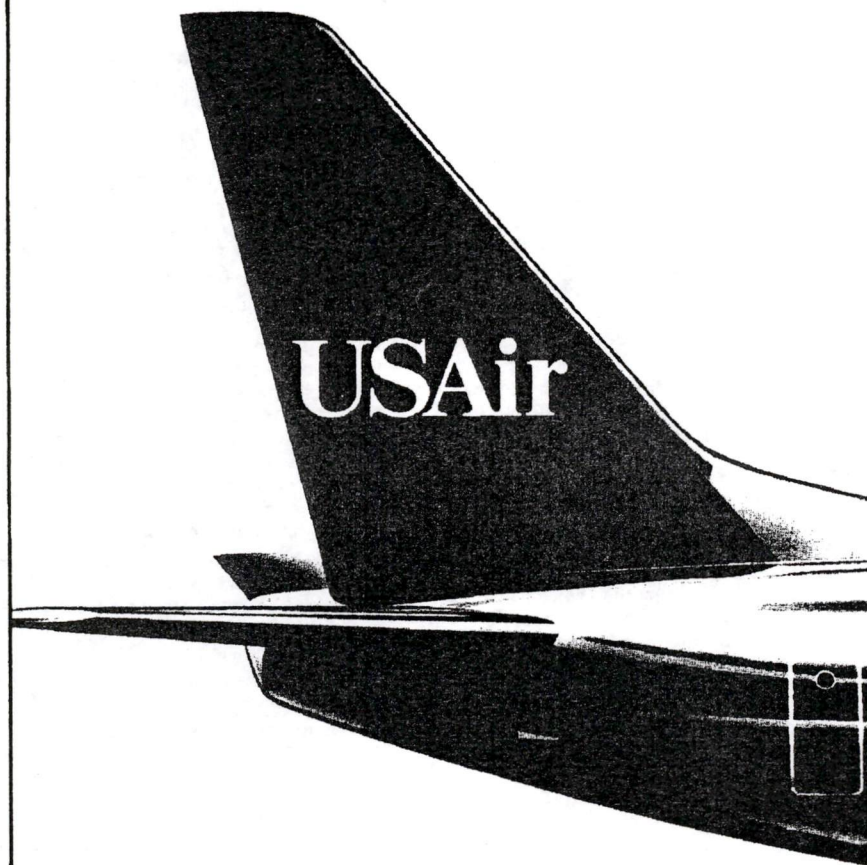
Fall Meeting: October 16-17, 1992, Annie Zahradnik's home, Ohio

Winter Meeting: February 12-13, 1993, Annie Zahradnik's home, Ohio

Spring Meeting: April 16-17, 1993, Joyce Smillie's home, Connecticut

General Meeting: July 26, 1993, '93 Festival, PSR, California

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